

1ST.COPY.



Aure Schmelodische

SCELTA DI PEZZI VOCALI

- LA GIOIA. (The Joy.) L. ALBITES. 6
 MARGUERITE. (Marguerite.) C. GOUNOD. 32
 LA INNOCENCIA. (Innocence.) E. MILLET. 32
 RIPETI CHE M'AMI. (Repeat that you love me.) GIORZA 5
 È VER. (It's true.) CAMPANA. 44
 UN BACIO. (A Kiss.) TORRENTE. 62
 NON TORNO. (He never returned.) MATTEI. 5
 REMEMBRANZA. (Remembrance.) L. ALBITES. 5
 AMIAMO LA VITA. (Life let us cherish.) HANDEGGER. 72
 PERCHÉ? (Why?) LUCANTONI. 32
 FATHER GUIDE THY CHILD. TAMARO. 32
 I GIARDINIERI. (Kellogg's Flower Song) GIORZA. 8
 CI FOSSI UN ANGEL. (Were I an Angel) BRIGNOLI. 7
 LA FIORAJA. (The Flower girl) BRIGNOLI. 7
 UNAVOCE POCO FA. Original Key. ROSINI. 6

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To Mr W. R. A. Johnson.

L A G I O J A,

(THE JOY.)



Parole di ROBERTO PRATI.
Con brio.

Musica di L. ALBITES.

Di With
Nell The

gau - dio ho picciòl co - re Il guar - do tuom' i - ne - bria di
joy my heart is leap - ing This glance is bright dis - trac - tion, For
au - rei in bal - sa ma - te Del tuo di - vin res - pi - ro si
air is more than balm - y With thy di - vin - est breath - ing, No

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vo - - lut - ta a - mo - re quest' al - mas' av - ram - po Or
 dreams of bliss I'm sleep - ing dull soul and thought a - way. Be -
 sen - te gia be - a - te il cor pen san - do a te In
 days have pass'd so palm - y as those de - vote to, thee. Let

che sei qua mio be - - ne d' a - mor e gio - je
 - side thee best be - lov - ed I taste a gleam of
 giu - - bi - lo la ri - - ta pas - siam mio bel te -
 life be one long ear - ol Of thy best praise my

pro - - vo, il duol pia - cer di - vie - - ne Ob -
 bless - ing! So ho - - ly it has prov - ed That
 so - - ro, Nell' es - - ta - si ra - pi - - ta Del
 treas - ure! Let heart wear no ap - par - rel Save

- blie ta ter - ra il cie - lo Il
 heav'n on earth can stay! So
 più be - a - to a - mor Nell
 ex - ta - cy of glee! Let

f *scherzando.*

duol pia - cer di - - vie - ne Ob -
 ho - ly it has prov - ed That
 es - sta - si ra - - pi - ta Del
 heart wear no ap - - par - rel Save

bli - - o later - ra il ciel E - cheg - già suo - no il can - to se
 heav'n on earth can stay! There's song and dance sur - rounding the
 più be - a - to a - mor
 ex - - ta - cy of glee!

energico.

taz - ze sien spu - man - ti cac - cia - mo il duo - lo il
 gob - let o - ver - flow - ing, No mu - sic else is

pian - to con tur - to de bic - chier cac -
 sound - ing save touch of lip and glass, No

- cia - mo il duo - to Nell' ur - to de bic -
 mu - sic else is sound - ing, Save touch of lip and

chier
 glass! *con grazia.* *marcate.* *Fin.*
 With

che quagiu ne res- - ta la fes - - ta ed il pia-
 noth - - ing then re-main - ing But mirth - - fulness and

ce - - re - can - tiam suvia fac - cia - - mo un
 pleas - ure, One end - - less joy main - tain - - ing let

marcato.

brin - - di-siall' a - mo - - re can - tiam fac-ciam un
 ev' - - ry mo-moment pass, yes, Let ev' - - ry moment

brin - di-si, un brin - - di-siall' a - mo - - re;
 pass a-way, One end - - less joy main - tain - ing,

fac - - ciam fac - - cia - - mo un brin - di - si all' a -
let, let ev - - ry, let ev - ry mo - - ment

The first system of the musical score for 'The Joy'. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

1. 2.
- mor, - mor, can - ti - a - - mo fac -
pass, pass, let ev - - ry, let

The second system of the musical score. It includes a first ending marked with a double bar line and a '1.' and a second ending marked with a double bar line and a '2.'. The lyrics continue below the vocal staff.

- cia - - mo un brin - di - si all' a - mor.
ev - - ry, let ev - - ry mo - - ment pass.

The third system of the musical score. The vocal melody continues with a triplet of eighth notes marked with a '3'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The fourth system of the musical score, which serves as the final system on this page. It continues the vocal melody and piano accompaniment, ending with a final chord in the piano part.